

The Remick Collection
of POPULAR SONGS with
UKULELE

Accompaniment

Arranged by
ZARH MYRON BICKFORD

PRICE 50 CENTS NET.

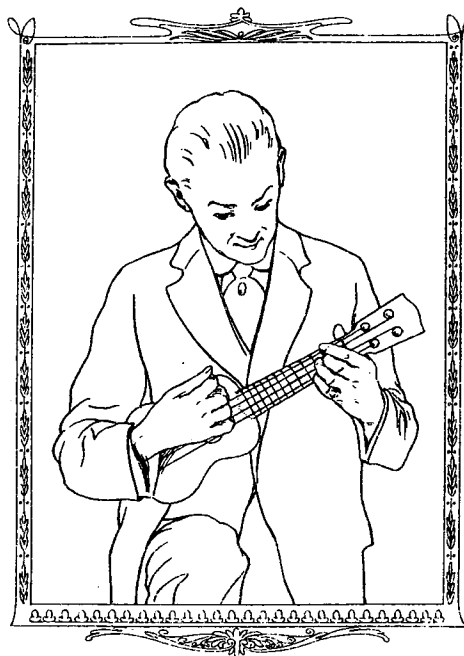
DETROIT

JEROME H. REMICK & CO.

NEW YORK

The Remick Collection
of
POPULAR SONGS
with
UKULELE
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With Directions for Playing



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The above compositions are published separately as Songs,
and may also be had for Band and Orchestra

Directions for Playing the Ukulele

By Zarh Myron Bickford

TUNING THE UKULELE (oo-koo-lay-lay)

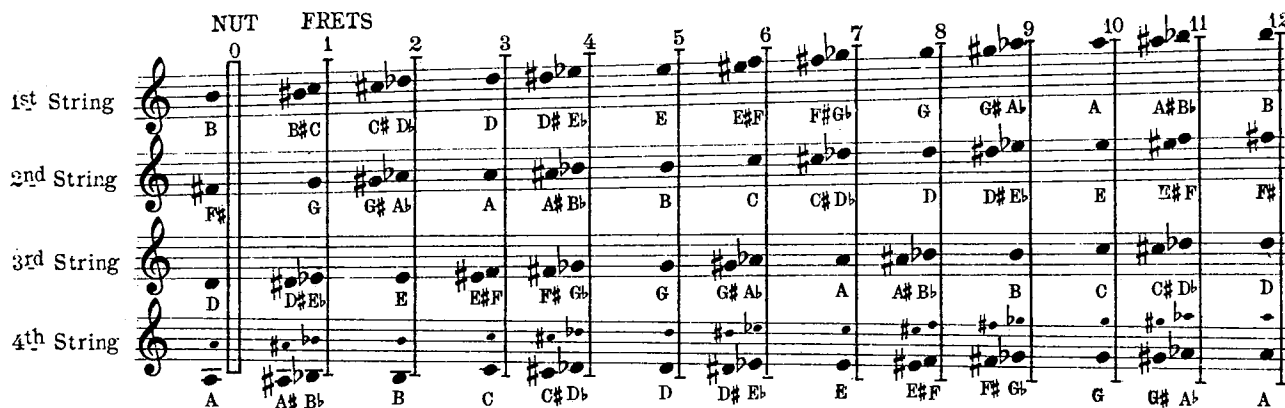
The strings, from the first to the fourth (right to left), are named B-F sharp-D and A, and are tuned to the corresponding letters on the piano, as illustrated below. This system of naming the strings is known as the "D Tuning," and is advised in preference to the lower pitch, which makes the lowest string C and the others correspondingly lower. The D tuning has been adopted by the best writers and teachers as being preferable.



To avoid confusion in the location of notes and the reading of chords, all notes which are to be made on the fourth string (A) will be written an octave lower than they actually sound, thus always appearing as the lowest notes of the chords (when four notes are used).

The following diagram shows all the notes and their location on the staff and the fingerboard, as far as the twelfth fret on each string.

THE UKULELE FINGERBOARD CHART



Where two different notes are shown at one fret it indicates that they sound the same. The small notes represented on the fourth string show the actual pitch, while the lower octave shows the way they will appear on the staff. In making the notes, the fingers are placed just back of the frets, touching them, but not reaching over.

HOLDING THE INSTRUMENT

(The position of the instrument, hands, etc., is shown in the cut on the first page).

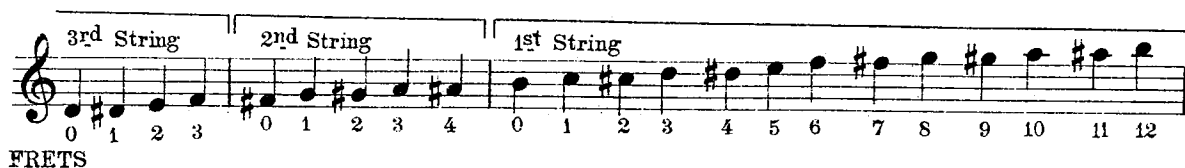
The right forearm presses lightly against the body of the instrument, so that it can be held in place either in the sitting or standing position.

The neck must rest very lightly against the ball of the left thumb and just above the third joint of

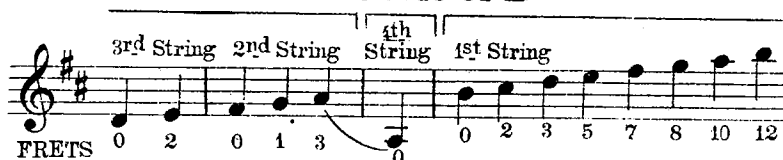
the first finger, the tip of the thumb never appearing above the edge of the fingerboard, and in many cases being placed almost in the center of the back of the neck. The tips of the fingers must be used in holding down the strings, the joints being well rounded and the nails kept rather short, to avoid touching the strings.

Since the object of this preliminary matter is merely to explain the ground actually covered in the songs which follow, much rudimentary matter is necessarily omitted and it is taken for granted that those who procure the Folio, either for study or for pleasure, already have, or can easily obtain the necessary rudiments covering time values of notes, signatures of keys, the use of sharps, flats, naturals and the various signs and terms used in musical notation.

The Chromatic Scale



The Scale of D



The chromatic scale (so called because sharps and flats were at first written in colored notes), progresses by half steps or semi-tones and the above example shows the method of crossing to the next higher string when it has been reached, rather than continuing on either the D or the F sharp string.

In the D scale the sharps placed on F and C at the beginning indicate that these two sharps are required in this scale or key, consequently these letters must always be sharpened, no matter in what octave they appear. These scales are invaluable in learning the fingerboard and the location of the notes and it is suggested that the general rule of using the first finger for the first fret, second finger for the second fret, etc., be followed. In playing the higher notes, it is of course necessary to change the position of the hand. A general rule for picking single notes is to use the thumb for the third and fourth strings, the first finger for the second string and the second finger for the first string, although this rule is frequently varied in actual playing.

CHORDS

Owing to the peculiar tuning of the ukulele and the fact that the notes to be made on the fourth string are written an octave lower than they actually sound, in a chord of four notes (the usual form), the highest note will always be found on the first string (B), the next lower note on the second string, the third from the top on the third string and the lowest note on the fourth string. In marking the chords and notes throughout the book, the figures always refer to the left hand fingers and not to the frets, unless they may happen to correspond. As an illustration of this, the last chord shown below, known as a diminished seventh chord, is made by placing the fourth finger on the high D, the second finger on the G sharp, the third finger on F (natural), and the first finger on the B. (This is also the chord which is being taken in the line cut shown at the beginning).

It will be seen that it is necessary to actually know the notes and their location in order to find all the chords used in this Folio, some of which are unusual and unfamiliar.



Although there are several different strokes used for certain effects in playing the ukulele, these accompaniments have been confined to the common stroke, made with the first finger only and to the downward roll or slide.

The right hand is held in a very loose and relaxed condition, as shown in the cut, the first finger being slightly straightened out from the others.

In making the down stroke (away from the body), the nail of the finger brushes the strings lightly, while in the up stroke the fleshy part only is used.

It is most essential that the arm, wrist and fingers be held perfectly relaxed in order to produce the best results. The down strokes are indicated by the sign ▢ and up strokes by ▲. The roll is made by using the nails of all four fingers, making a slight turn of the wrist and straightening the fingers slightly. The thumb can also follow the fingers across the strings if desirable.

The roll will be indicated by the sign { . Throughout the Folio the strokes have been marked at the beginning of each piece and wherever any changes occur.

THE PRINCIPAL CHORDS IN COMMON KEYS

In using the diagrams or "pictures" to illustrate these chords, the fact must not be lost sight of that the only system of reading that is recommended is the note system, the diagrams being used merely to assist the eye and because a certain percentage of players are familiar with this system. The names of the chords are given underneath, but it should be noted that there are many chords used in the accompaniments which are not shown below, owing to the fact that one of the notes (usually the highest) belongs to the melody and is not a part of the chord in its usual position. These exceptions must always be worked out according to the rule given previously and the exact fingering followed.

The key of D is given first, since this is the natural key of the instrument and its chords lay most naturally under the fingers. The keys following are given in the order of their "naturalness" or congeniality to the instrument.

Chords in Key of D

D G A 7th D

B minor (relative to D)

B minor E minor F# 7th B minor

Key of G

G C D 7th G

E minor (relative to G)

E min. A min. B 7th E min.

Key of A

A D E 7th A

F# minor (relative to A)

F# min. B min. C# 7th F# min.

6 *Key of C* *A minor (relative to C)*

C F G7th C A min. D min. E 7th A min.

Although occasional chords belonging to other keys will be used, it is not deemed necessary to illustrate further keys or scales in this work.

Below are shown a few of the more unusual chords and combinations occurring in some of the accompaniments.

It is occasionally necessary to use a chord having only three notes, and if such a chord is to be played with the regular stroke it is necessary to mute or muffle the string which is not needed. This is done by resting one of the left hand fingers very lightly on the string, but not pressing it down to the fret.

This occurs oftenest in the case of the first string and is indicated in this Folio by the sign $\diamond$ placed on the third or fourth line, indicating that the B string is to be silenced. The following example (occurring in the third measure of "How's Every Little Thing In Dixie"), illustrates its use. The last chord in the measure calls for the note B, so the third finger is lifted when this chord is struck. The second example occurs in the first two measures of "Mammy's Little Coal Black Rose."

RIGHT HAND FINGERING

It is frequently necessary or advisable to play either single notes, or two or three together, instead of the full chord of four notes, and for this purpose it is necessary to pick the strings with the fingers instead of making the stroke. Two dots indicate the second finger, one dot the first finger and "+" the thumb. When the strings are picked in this manner, the little finger should rest lightly on the body of the instrument, near the sound hole, the thumb extending forward toward the fingerboard.

It is believed that sufficient examples have been given to show the method of finding the chords, and in the case of those which have not been illustrated by the diagrams, it is only necessary to look for the highest note on the first string, the next on the second string, the third note from the top on the third string and the lowest note on the fourth string.

The compiler makes no pretensions as to a complete method of instruction, since this would be outside the scope of the work. The matter introduced is merely what it is necessary to know in order to be able to play the various accompaniments. It is suggested that the best and only correct way to play this, or any other instrument, is by note, and that the diagrams be referred to only as a last resort in locating the various notes and chords. The names of the strings and the actual location of the notes made on each string should be memorized and the chords always read by note, rather than by name or diagram.

I Can Hear The Ukuleles Calling Me ⁷

Lyric by
NAT VINCENT

SONG

Music by
HERMAN PALEY

Moderato

VOICE
VIOLIN
or MAND.

UKULELE

f

Vamp

When shades of night steal on my thoughts al-ways stray —
I long to stroll those sil-v'ry shores, oh, so grand —

Back to Ha - wai - i that sweet land far a - way —
And i - dly bask up - on the beau - ti - ful sand, —

I see a - gain that trop - ic is - land fair, —
And watch the moun - tains ris - ing up so high, —

And breathe once more per - fum'd air.
Kiss'd by the sun from the sky.

I see the wa - ters and the blue skies a - bove, —
The moon-light eve - nings hold a charm for me, too, —

I hear the birds a hum - min' sweet songs of love —
Ha - wai - i, land of spring-time I dream of you —

They bring back mem - o - ries of long a - go, —
Be - neath your shel - tring palms I'll some day be, —

Oh Sweet - heart I miss you so; —
Ha - wai - i you're meant for me; —

CHORUS
I can hear the U - ku - le - les call - ing me They sing of

you, — Ha - wai - i too; How I love their lit - tle plain - tive mel - o -

- dy With love so true, It thrills me through, It seems to

say to me from o'er the sea, "Come back once more, Come

back once more Where flow-ers bloom and ev-'ry one is hap-py and gay, Where

you can live on love and while the hours a-way." I can

hear the U - ku - le - les call - ing me To please come

back to Ha - wai - i and you I can you. D. S.

Down Honolulu Way

SONG

Lyric by
J. E. DEMPSEY

Music by
EARL BURNETT
and JOS. A. BURKE

VOICE
VIOLIN
or MAND.

UKULELE

Moderato

f

Vamp

p

I can see two eyes where-in the love-light gleams,—
Dream-y eyes are watch-ing on a south-sea isle,—

In my dreams,— in my dreams.— I can hear a voice, as sweet as
All the while,— all the while.— Pret-ty lips are wait-ing with a

sing-ing streams,— Call-ing me,— it seems.— O'er the old la-agoon I see the
wist-ful smile,— My heart to— be- guile.— Soft-er than the wa-ter in the

glow-worm play-ing, Shore-ward I can see the shelt-ring palm trees sway-ing,
foun-tain fall-ing, Sweet-er than an an-gel's eve-ning song en-thrall-ing,

rit

While from a-far I can hear a gui-tar, Some-one keeps soft-ly say-ing:
Whisp'ring to me of a blue, sing-ing sea, Night-ly a voice is call-ing:

rit

CHORUS *Slowly*

Come where the moon is al-ways shin-ing, Down Hon - o -

p-f

lu - lu way; Come where the Palm-trees sway, Night-time is

just like day. And, while the sweet gui-tars are ring-ing,

We'll dream the night a-way, Where the moon-beams play on the

dis-tant bay, — Down Hon-o - lu - lu way. — way. — *D.S.*

There's Egypt In Your Dreamy Eyes

Lyric by
FLETA JAN BROWN

SONG

Music by
HERBERT SPENCER

VOICE
VIOLIN
or MAND.

UKULELE

mf *3*

Vamp

Down a-mong the Pyr-a-mids of E-gypt - land There a Yan-kee
On a drom-e - da-ry they would hon-ey - moon Thro' the great Sa -

met a dark-eyed maid - - en der While they talk'd of moon-light and the
har-a they would wan - - der In a green O - a - sis they would

Nile so grand He would kiss her lips and say This is why I stay
camp at noon And with mys-tries ev-'ry where He would whis-per there

REFRAIN *a tempo*

rit. For there's E-gypt in your dream-y eyes A bit of Ca -
mf rit. Oh there's

a tempo

- - ro in your style The shades of night are in your hair -

While fra-grant in cense seems to fill the air All the O - ri - ent -

rit. *a tempo*

is in your smile Mys - te - ri - ous as Riv - er Nile -

And you stole my heart With your cun - ning art And the E - gypt in your

dream - y eyes.

mf *3* *3* *D.S.*

eyes

3 *3*

Mammy's Little Coal Black Rose

SONG

Lyric by
RAYMOND EGAN

Music by
RICHARD A. WHITING

Moderato

VOICE
VIOLIN
or MAND.

UKULELE

f

mf

p

I heard a pick-a-nin-my
And then I saw that dear old

cry - ing Mam - my
Down in Ten - nes - see one
Kiss those ba - by tears a -
night; His lit - tle
way While in her

heart was near - ly break - ing
arms the ba - by nes - tied
Just be - cause he was - n't
Hap - py as a child at

white; Then his dear old Mam - my
play; Then she whis - pered "Mam - my
kiss'd him, And she
loves you, You're as

said- "Chile don't you
sweet as 'pos - sum

sigh
pie,

Weep no more, my
Go to sleep, my

ba - by," Then she
hon - ey, While your

sang a Dix - ie Lul - la -
mam-my sings a Lul - la -

by: _____
by: " _____

CHORUS

You bet-ter

dry your eyes, my

lit - tle Coal Black

Rose, _____

and don't you

cry

You bet-ter

go to sleep and

let those eye lids

close

Just hush a -

by.

Cause you're dark don't start a

pin - in' You're a

cloud with a sil - ver

lin - ing; Tho'

ev - 'ry old crow thinks his

babe am white as snow, Your

poco ritard *a tempo*

dear old Mam-my knows you're mighty like a rose; And when the an - gels gave those

poco ritard *a tempo*

kin - ky curls to you, *so cur - ly que.* They put a

sun - beam in your dis - po - si - tion too, that's

true, _____ The rea - son you're so black I 'spose _____ They for -

got to give your Mam-my a tal - cum pow - der cha-mois, So don't you cry,

don't you sigh, Cause you're mam-my's little Coal Black Rose. You bet-ter Rose. *D.S.*

+

They Made It Twice As Nice As Paradise And They Called It Dixieland

17

Lyric by
RAYMOND EGAN

Song

Music by
RICHARD A WHITING

VOICE
VIOLIN
or MAND.

UKULELE

Moderato

♩ Vamp

I used to have a dear old Mam-my, In the days of old Black
My dear old Mam-my nev-er told me Where she learn'd this mys-ter-

Joe. She used to cud-dle me up-on her knee And tell me tales of long a-
y, And if I seemed sur-pris'd she'd look so wise And say "Ma chile, that's his-to-

go. She said the an-gels built old Dix-ie, And I know that's not a
ry!" But she liv'd so long in Dix-ie, She was old e-nough to

fib, For to me it looks like heav-en And I'll tell you what the an-gels did.
know, And I think she might have been there When the land was built, so long a-go.

CHORUS

The musical score is written for voice and piano. It consists of five systems of music. The key signature is one sharp (F#), and the time signature is common time (C). The piano accompaniment features a variety of textures, including arpeggiated chords, block chords, and moving bass lines. The lyrics are written below the vocal line.

They built a lit - tle gar - den for the rose And they called it Dix - ie -

land, — They built a sum - mer breeze to keep the snows Far a - way from Dix - ie -

land. — They built the fin - est place I've known — When they built my home sweet

home, — Noth - ing was for - got - ten in the land of cot - ton, From the

clo - ver to the hon - ey - comb. — And then they took an an - gel

from the skies And they gave her heart to me. She had a

bit of heav - en in her eyes, Just as blue as blue can

be; They put some fine spring chick - ens in the land And

taught my Mam-my how to use a fry-ing pan, They made it twice as nice as

Par - a - dise, And they called it Dix-ie - land. They built a land. *D.S.*

fz

The Bluebird

SONG

CLARE KUMMER

Valse Lento

VOICE
VIOLIN
or MAND.

UKULELE

mp

Gray Blue eyes eyes say - ing "good - bye," Gray Blue skies, skies,
will shine a - gain,

night winds that sigh, Gray Blue seas seas roll - ing be - tween you, But
aft - er the rain, bring back the mes - sage Of

if love you to. knew. All you lov - ers who
you. you lov - ers who

grieve, Could you on - ly be - lieve, Some -
dream, Gold en sun - shine will beam, Gold -

where en hap-pi-ness hov-ers and waits for you!
 en hours they'll seem when your dreams come true!

The first system of the musical score for 'The Bluebird'. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#). The lyrics are: 'where en hap-pi-ness hov-ers and waits for you! en hours they'll seem when your dreams come true!'. The piano part consists of a steady eighth-note accompaniment.

REFRAIN

Some-where the Blue-bird is sing-ing And some-where the skies are

The second system of the musical score, marked 'REFRAIN'. It begins with a piano (*p*) dynamic. The key signature remains one sharp. The lyrics are: 'Some-where the Blue-bird is sing-ing And some-where the skies are'. The piano accompaniment features a more complex, flowing eighth-note pattern.

blue; Some-where the hours are scent-ed with flow-ers that bloom

The third system of the musical score. The lyrics are: 'blue; Some-where the hours are scent-ed with flow-ers that bloom'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

for you. Lift up your eyes to the skies and be

The fourth system of the musical score. The lyrics are: 'for you. Lift up your eyes to the skies and be'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

hap-py for this is true, Some-where the

The fifth system of the musical score. The lyrics are: 'hap-py for this is true, Some-where the'. The piano accompaniment continues with its characteristic eighth-note accompaniment.

Blue-bird is sing-ing and wing-ing his way to you! D.C.

The sixth system of the musical score. The lyrics are: 'Blue-bird is sing-ing and wing-ing his way to you! D.C.'. The piano accompaniment continues with its characteristic eighth-note accompaniment. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).

Memories

SONG

Lyric by
GUSTAVE KAHN

Music by
EGBERT VAN ALSTYNE

Moderato

VOICE
VIOLIN
or MAND.

UKULELE

mf

Round me at twi - light come steal - ing, — Shad - ows of days that are
Sun - light may teach me for - get - ting, — Moon - light bring thoughts that are

gone;
new;
Dreams of the old days re - veal - ing, —
Twi - light brings sighs and re - gret - ting, —

Mem - 'ries of Love's gold - en dawn. —
Moon - light means sweet dreams of you. —
rall

REFRAIN

Mem - o - ries, Mem - o - ries, Dreams of love, so true. —

Slowly

mf

O'er the Sea of Mem - o - ry I'm drift - ing back to

you. — Child - hood days, Wild - wood days, A -

mong the birds and bees — You left me a - lone. But

rall

still you're my own! In my beau - ti - ful Mem - o - ries. — *D.C.*

mp

D.C.

She's Dixie All The Time

SONG

Lyric by
ALFRED BRYAN

Music by
HARRY TIERNEY

Moderato

VOICE
VIOLIN
or MAND.

UKULELE

Vamp

Wed - ding bells are ring - ing
What's the mat - ter, tell me,

gay ————— 'Way down Al - a - bam - a way ————— For a
Joe, ————— Don't you like the ice and snow," ————— Said the

new mar - - ried cou - ple leav - ing Dix - ie, they
clerk at the As - tor as they pack'd up to

say; ————— Then a grey - hair'd mam - my smil'd ————— As she
go; ————— Then the gay young bride-groom sigh'd ————— As he

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said "God bless you child." _____ That girl's griev - ing
point - ed to the bride, _____ "She's the reas - on _____

'cause she's leav - ing, She can't stay a - way. _____
not the sea - son, She can't be de - nied. _____

CHORUS

She was born in old Ken - tuck - y, _____ She was rais'd in Ten - ne -

see. _____ Went to school in Al - a - bam - a _____ Where she

learn'd her A B C. Then she mov'd down to

Geor - gia when she was six - teen, _____ Spent va -

ca - tion with her re - la - tion 'Bout a year or two in New Or -

leans. She's been in ev - 'ry state in Dix - ie 'cept the

state of mar - riage bliss, She takes a dip each morn - ing in the

Brand - y - wine, - Hangs her clothes up - on the Ma - son

Dix - on Line. She was born and rais'd in Dix - ie And she's

Dix - ie all the time. She was time. *D.C.*

Where The Black-Eyed Susans Grow²⁷

SONG

Lyric by
DAVE RADFORD

Music by
RICHARD A. WHITING

VOICE
VIOLIN
or MAND.

UKULELE

Moderato

Vamp

f

mf

p

I know a plain old fash-ion'd
Her dad - dy's just a plain old

farm - house Down a pret - ty lit - tle lane Where yel - low
farm - er, Moth-er's just a farm-er too; They sure - ly

dai-sies make a path-way To the fields of gol-den grain. There a
rais'd some pret - ty Dai - sy When they rais'd my lit - tle Sue. You may

lit - tle girl is wait-ing Where I found her years a - go; Some-thing
have your pret - ty Ros-es, Vi - o - lets and Pan-sies too; You can

tells me that I'm keep your snow white wel-come Lil-ies, Where the I will Black-eyed Su-sans leave them all for grow. you.

CHORUS

I'm go-ing back to the shack where the Black-eyed Su-sans grow I love 'em

so, They're all a-round on the ground where I found the one I

know so long a-go The hon-ey bees all know I'm

com-in' I seem to hear them soft-ly hum-min' You'll be

los-in' your lit-tle Su-san, You'd bet-ter be get-ting bus-y

buzz-in' a - round." To stroll a - gain down the lane to the plain old rus-tic
p-f

seat _____ will be a treat, _____ And then I'll bring out the ring for the
 2

fin - ger of my sweet, _____ She's might-y sweet. _____ And when I'm
 3

tied to the pride of the coun-try side _____ May- be I'll in-tro-duce you to my
pp

corn-fed bride, When I come back from the shack where the Black- eyed Su-sans
p-f

grow. I'm go-ing grow. _____ *D.C.*
f

How's Every Little Thing In Dixie

Lyric by
JACK YELLEN

SONG

Music by
ALBERT GUMBLE

Marcia

VOICE
VIOLIN
or MAND.

UKULELE

ff

Vamp.

fz *mf*

p *fz*

p *fz*

can this be — Old Joe Lee — That I went to
How's Bill Green, — long and lean — Who used to play the

I de - clare but this is sure - ly some sur - prise!
How's my dear old mam - my? Oh how she could bake

I must say I hard - ly can be - lieve my eyes;
Pump - kin pie and nice de - li - cious an - gel cake!

school with down in bones and shake the Ten - nes - see? Hel - lo Joe! you're
tam - bou - rine? Come on tell me

sure - ly look - ing might - y fine; Hav - n't seen
all a - bout those pals of mine, How I miss

— you for a long long time; — Now lis - ten old neigh - bor, just
— 'em in the eve - ning time; — When my heart goes roam - in' way

do me a fa - vor and tell this yearning heart of mine
back to my home — In the land a - cross the Dix - on line

CHORUS

How's ev - 'ry lit - tle thing in Dix - ie, How's

ev - 'ry lit - tle thing at home?

How's my Maw? — How's my Paw? —

Broth - er Bill and all the friends I'm long - ing for? —

Come on Joe — and tell me all a - bout 'em, You don't know — how

sad I've been with out 'em How's ev - 'ry lit - tle thing in

Dix - ie? — Dix - ie where I long to

be — How's be. — D.C.

REMICK EDITION OF STANDARD AND POPULAR PUBLICATIONS FOR MANDOLIN ORCHESTRA

Alphabetical List

Effectively arranged for 1st Mandolin and Piano or Guitar to which may be added any number of instruments as listed.

Numbers marked thus * are also published for regular orchestra. Prices the same as Flute and Cello parts.

	SEPARATE PARTS										COMBINATIONS			
	1st Mandolin or Viola	2nd Mandolin or Viola	3rd Mandolin or Viola	4th Mandolin or Viola	5th Mandolin or Viola	6th Mandolin or Viola	7th Mandolin or Viola	8th Mandolin or Viola	9th Mandolin or Viola	10th Mandolin or Viola	Piano Accompaniment	Guitar Accompaniment	Two Mandolins and Piano	Two Mandolins and Guitar
8 *After Vespers (A Twilight Meditation) Neil Moret—arr. by Odell	30	20	20	20	15	20	20	30			40	50	50	60
51 Alma Where Do You Live? (Waltzes) Jean Briquet—arr. by Adam	50	40	40	40	40	40	40	80			80	110	110	140
30 Be My Little Baby Bumble Bee Henry I. Marshall—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
11 *Bits of Remick's Hits (Medley Overture, No. 12) J. Bodewalt Lampe—arr. by Odell	50	40	40	40	40	40	40	80			80	110	110	140
14 *Brides and Butterflies (Waltzes) Neil Moret—arr. by Odell	40	30	30	30	30	30	30	50			60	80	80	100
5 Chocolate Soldier, The (Selection) Oscar Straus—arr. by Odell	50	40	40	40	40	40	40	80			80	110	110	140
2 *Daughters of the Amer. Revolution (Nat. Mch.) J. Bodewalt Lampe—arr. by Odell	30	20	20	20	15	20	20	40			40	50	50	60
10 *Dixieland (March and Two-Step) Chauncey Haines—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
33 Down in Dear Old New Orleans Albert Gumble—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
20 *Dream Tango, The (Tango Argentina) Uriel Davis—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
4 *Enterpriser, The (Military March) J. Bodewalt Lampe—arr. by Odell	30	20	20	20	15	20	20	40			40	50	50	60
28 Good-bye Everybody Jean Gilbert—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
32 He Will Take Me To His Heart Edmund Eysler—arr. by Adam	30	20	20	20	20	20	20	40			40	50	50	60
16 *Home Sweet Home the World Over (Fantasie) J. Bodewalt Lampe—arr. by Odell	50	40	40	40	40	40	40	80			80	110	110	140
18 *Horse Trot, The (American Dance) Uriel Davis—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
12 Hyacinth Rag Geo. Botsford—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
52 In A Red Rose Garden (Intermezzo) Billy Gaston—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
19 *Indian Summer (Two-Step Intermezzo) Neil Moret—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
53 Little Boy Blue (Waltzes) J. Bodewalt Lampe—arr. by Adam	50	40	40	40	40	40	40	80			80	110	110	140
26 Moonlight Bay Percy Wenrich—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
1 *My Hero (Waltz Song from The Chocolate Soldier) Oscar Straus—arr. by Odell	30	20	20	20	15	20	20	40			40	50	50	60
29 My Little Persian Rose Anatol Friedland—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
3 *Pearls (A Novelette) Neil Moret—arr. by Odell	30	20	20	20	15	20	20	40			40	50	50	60
7 Scattering of the Roses Ring & Hager—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
17 Silv'ry Bells (Intermezzo Two-Step) Geo. Botsford—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
13 *Spirit of Independence (Military March) Abe Holzmann—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
9 Sunny South, The (Selection Plantation Songs) J. Bodewalt Lampe—arr. by Odell	40	30	30	30	30	30	30	60			60	80	80	100
31 That Old Girl of Mine Egbert Van Alstyne—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
15 *Twilight (A Reverie) Nat D. Ayer—arr. by Odell	30	20	20	20	20	20	20	40			40	50	50	60
6 *Wedding of the Winds (Waltzes) John T. Hall—arr. by Odell	50	40	40	40	20	40	40	80			80	110	110	140
35 When It's Apple Blossom Time in Normandy Mellor Gifford & Trevor—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
34 You're a Great Big Blue Eyed Baby A. Seymour Brown—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60
27 You're My Baby Nat D. Ayer—arr. by Tocaben	30	20	20	20	20	20	20	40			40	50	50	60

*arranged for banjo solo

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